



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

rise to almost any occasion by the disposition of detail, which may be introduced; a cheery, sunny informality, able to include flowers and birds and goldfish. There is here the suggestion, ever present, of a musical composition, carrying the individual upon waves of half-conscious beauty.

In the dining-room common-sense or a relating of things to their practical uses must always obtain. In this view the dining-table is of the greatest importance and the dining-table set out for service should be in mind. In the newer idea, any irregularity of concept is permissible, so long as it is in harmony with the essential thing here, which is convenient and pleasant dining. The table itself, may, then, match the woodwork of the room or be like the rest of the furniture. It is delightful when laid with linens that are not pure white but are cream, gray, brown, oyster or other, and these may receive an edging of color, ever so slight perhaps, but which matches or otherwise relates it to the dishes used. The dazzlingly white table has passed and color is triumphant. Dishes, linens, candlesticks of pottery or of glass, trailing vines or cut flowers and any other accessories, must take their place in some definite color-scheme which is radiated to or reflected from other parts of the room. Garden flowers are preferred generally, carrying farther the idea of the domestic and the natural. Fabrics will be chosen more especially with reference to their color and texture and heavier materials are frequently set aside for the lighter and less pretentious ones. Taste, not richness, must be in evidence, the appropriate rather than the formal. The human relation is always before us, this decorative art being but the beautiful setting of a scene.

The living-room which is shown here, has a general tone of light, silvery gray. The walls are broken into convenient panel-spaces and each of these has received a small ornament stencilled upon it in orange and green, strong in tone and lending a cheerful note to the soft grays. The cushions are orange and black. All the lighting and other fixtures are finished in a silvery hue. From the high windows the light falls through thin orange curtains, lending a warm and beautiful harmony to the whole effect.

Two adjoining rooms of an apartment are shown. They are separated only by curtains which accord, on either side, with the plan of the room which they thus face; on the one side black and white and on the other in the colors of the curtaining at the windows of that room.

The one, a dining-room, has a suggestion of the formality which is usually associated with this use. Furniture, woodwork and fabrics are all in black and white. The walls are a light blue below and above the plate-rail a creamy white. The rug is light blue having a border of narrow black lines.

The other room, adjoining this, shows black, orange and cream, and is well lighted. Walls and furniture are cream white, the rug is black. The curtains, of an interesting and new pattern, are orange and black.

The rooms here described are mostly quiet in general tone in spite of the brilliant bits of color where color is used. Many of the new rooms, however, show brilliant contrasts in color, but always so well balanced that the effect is rather of full light, not a clamorous demand. Light and cheerfulness, indeed, obtain throughout.

BASKETRY: EVERYBODY'S CRAFT

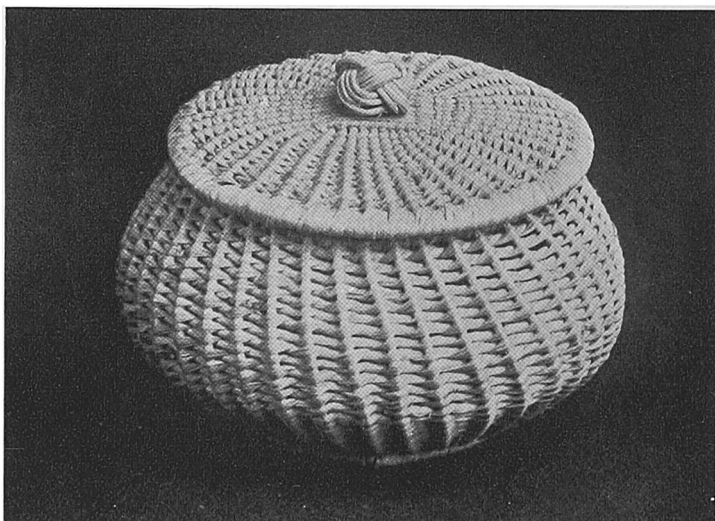
BY CARRIE D. MCCOMBER

BASKETRY is everybody's craft. Not every one who feels a stirring of art in the finger tips can chip stone or model clay into recognizable, to say nothing of artistic shapes, hammer out metals or tool and manipulate leathers with any success. All these demand a modicum at least of natural artistic ability and they want more or less hand training. But for basketry an average eye for preparation and a conscience that will not be stilled until faults are righted are the chief qualifications.

Acquire even a meagre knowledge of basket making and the world will presently resolve itself into an entertaining storehouse of material for weaving. Pass the

swamp and you cry out, "Here are cattails, their leaves are just ready for plaiting." Walk through the stretch of woods and the white poplars will backon you to cut them down, hue them into slabs, beat them into strips and tear them into splints.

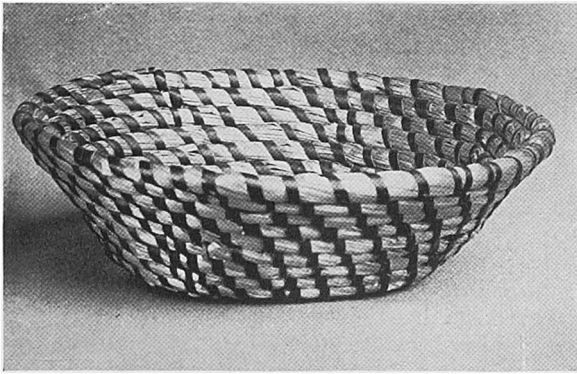
You paddle along the willow bordered stream and the slender withes entreat you to pluck them from their branches, peel off their bark and weave them into something, useful or not useful, it matters little which. The salt marsh with its ripening grasses rich with color hails you from afar, for nowhere except in the golden straw of the rye field or the long needles of the Southern pine will you find such wealth for coiled work. The very corn husks—



THE ANCIENT WRAPPED TWILL WEAVE OF THE VANCOUVER ISLAND INDIANS ADAPTED TO A CATCHALL BASKET FOR THE WHITE WOMAN'S DESK.

you call them "shucks" if you live in certain parts South or West—with their silken inner layers or coarse outer coatings streaked with glorious crimsons and yellows and purple are too tempting to be passed by. What delight to sort them over, redolent as they are of autumn and pick the richest with never a thought of cost! There is scarcely a meadow, wood or marsh, a hilltop or mountain without its free-will offering to the basket-weaver.

The Indian, of course, has known all this for ages. The Indian basket-maker works fingers and toes in gathering supplies, for the trained toes search out and draw up rootlets that the fingers can not find, among them the ones that provide the beautiful ivory white which is so conspicuous in

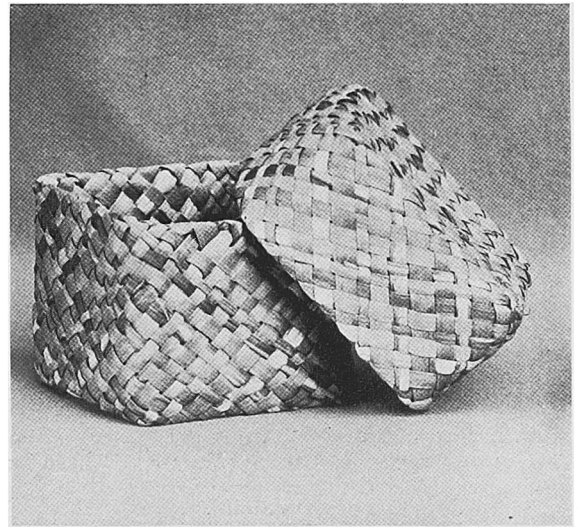


WORK BASKET MADE OF RYE STRAW COILS SEWED WITH PALMETTO. THE RICH GOLD OF THE STRAW HAS NOT FADED WITH YEARS OF USE

many of the best Indian baskets. The delicate maidenhair fern has been a valuable asset ever since fine basketry was made. Its stems provide the glossy black that is so valuable to the Indian and that the white basket-maker is learning to use. Trunks, branchlets, stalks, leaves, stems, vines and roots all have their part in the most ancient craft and the fruits too, the ones that dry and harden in usable colors serve a purpose as ornament. The bright red pod of one of the eucalyptus trees is an example.

Know any craft, even as an amateur, and the inventive spirit finds suggestions and designs everywhere. But no other craft calls into play such a variety of materials and few demand such a multitude of designs as basketry. Every basket has its own need in shape, size, strength and general appearance. In old Indian days needs were limitless for the mother cradled her baby, ground her corn, made her bread, cooked her meat and performed all her other housewifely tasks that called for receptacles in vessels of her own weaving. These vessels indeed lent their forms to the later clay utensils which were at first modelled in basketry, as fragments in the museums plainly record. And to-day's needs, though less strenuous, are not fewer.

City shops yield some of the most practical basket materials—reed, cane, willow, splints, wire and sweet grasses, green or brown pine needles which keep their color, raffia and sometimes rush. But the



HANDKERCHIEF BASKET MADE OF CATTAIL LEAVES WHICH FADE INTO TONES OF GREEN, BROWN AND TAN.

white woman with this help, conserving her time by a hasty shopping trip from which she returns laden with supplies ready for work, loses much of the inspiration gained by the Indian woman who must scour her outdoor world for spoils, laboriously peel, strip, cure and color them in the home dye tub. Verily Nature reserves the best of her products for the harvester. The Indian by giving herself to her task has made her product unique in all the world, and the white woman following, though afar off, is also gaining as she discovers and collects natural materials for her work.

At one of the National Arts and Crafts exhibits some time ago, some most attractive baskets made of dry knotty twigs attracted as much attention as anything there. "How did she ever reduce those twigs to pliability" asked a visitor. "By patient experiment and a long habit of origination" was the answer of one who stood near. Here is the secret of success in any craft.

The baskets illustrated are examples of what an amateur can accomplish with the commonest materials. Three weaves are involved—plaiting in the square basket, which is done over a block to give it shape; sewed coiled work in the golden rye straw; and the ancient wrapped twining weave of the Vancouver Island Indians in the catchall basket.

After years of use on a sunny sewing-table the rye straw has not lost its bright golden color. The coloring of the cattails in the square basket run through the shades of brown, green and tan into which the original green has faded, producing an autumn harmony. In the wrapped twining weave there are possibilities of artistic color combinations in the use of different tones for the spokes and raffia twiners. This basket is extraordinarily strong, being of three-ply texture, reed spokes and inside coils with raffia twining. Reed used in the more sturdy fruit baskets is sold in shops where school supplies are kept.